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CAMERA SCRIPT

BBC-1

02345/2063

DR. WHO

"The Seeds of Doom"

by
ROBERT BANKS STEWART

(with all
dialogue
alterations)

EPISODE THREE

PRODUCER	PHILIP HINCHCLIFFE
DIRECTOR	DOUGLAS CAMFIELD
P.A.	Graeme Harper
A.F.M.	Sue Shearman
Director's Assistant	Briony Brown
Script Editor	Robert Holmes
P.U.M.	George Gallaccio
Designer	Roger Murray-Leach
Costume Designer	Barbara Lane
Make-up Artist	Ann Briggs
Visual Effects Designer	Richard Conway
T.M.1*	John Dixon
T.M.2	Bernard Fox
Sound Supervisor	John Holmes
Grams Operator	Andrew Hunter
Vision Mixer	Graham Giles
Floor Assistant	Robin Burman
Prop Buyer	Maurice Watson
Artists Booker	Nansi Davies

CREW 9

SCHEDULE

Monday 1st December 1975

Studio TC.4

Camera rehearsal	11.00-13.00
LUNCH	13.00-14.00
Camera rehearsal (with TK.30 17.00-18.00) ..	14.00-18.00
DINNER	18.00-19.00
(Sound and Vision Line-up	18.00-19.30)
VT RECORDING (onto VTC/6HT/B02698)(with TK.30 19.30-20.30)	19.30-22.00

VT EDITING: to be arranged

CYPHER DUB: 19th January 1976

TRANSMISSION: Saturday 14th February 1976

EPISODE THREE

CAST LIST

The Doctor TOM BAKER
Sarah Jane Smith ELISABETH SLADEN

Harrison Chase TONY BECKLEY
Scorby JOHN CHALLIS
Arnold Keeler MARK JONES
Richard Dunbar KENNETH GILBERT
Sir Colin Thackeray .. MICHAEL BARRINGTON
Amelia Ducat SYLVIA COLLIERIDGE
Hargreaves SEYMOUR GREEN
Chauffeur ALAN CHUNTZ (O.B. only)
Dr. Chester IAN FAIRBAIRN (O.B. only)
Guard Leader DAVID MASTERMAN (O.B. only)

Fight arranger TERRY WALSH

Guards PAT GORMAN
 BRYAN NOLAN

TECHNICAL REQUIREMENTS

5 peds	3 booms
	2 fishpoles
Caption scanner	
	1 35 mm TK channel (for titles)
Floor monitors	

DR. WHO (4L)

THE SEEDS OF DOOM

EPISODE THREE

RECORDING RUNNING ORDER

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
13	1-3	<u>Scene 4</u> Int. Special Projects Lab,	DAY	CHASE KEELER	2A 3A A1
		RECORDING BREAK		Set in table If time, start rec. Titles	
31	1-6	<u>Scene 16</u> Int. Special Projects Lab.	DAY	CHASE KEELER	2A 1A 3D A1 C1
		RECORDING PAUSE		Repo.	
45	7	<u>Scene 23</u> Int. Special Projects Lab.	DAY	KEELER HARGREAVES	2A A1 C1
		RECORDING PAUSE		Repo.	
49	8-10	<u>Scene 25</u> Int. Special Projects Lab,	DAY	CHASE KEELER	2A 1A A1 C1
		RECORDING PAUSE		Repo.	
57	11-13	<u>Scene 30</u> Int. Special Projects Lab.	DAY	CHASE KEELER	2A 1A A1 C1
		RECORDING PAUSE		Repo.	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
66	14-16	<u>Scene 38</u> Int. Special Projects Lab.	DAY	CHASE KEELER	2A 1A A1
		RECORDING BREAK		Repo.	
78	17-23	<u>Scene 47</u> Int. Special Projects Lab.	DAY	CHASE KEELER SCOREY SARAH THE DOCTOR	2A 1A 5A A1 C2
80	24	<u>Scene 48</u> Ext. Roof of Lab.	DAY	THE DOCTOR	5A
		RECORDING PAUSE		Cam. 2 to Shot 25	
81	25-26	<u>Scene 49</u> Int. Special Projects Lab.	DAY	SARAH	2A 1A
		RECORDING BREAK		Set up for the "Big Drop" sequence	
2	27	<u>EPISODE FOUR</u> <u>Scene 1</u> Int. Special Projects Lab.	DAY	THE DOCTOR SARAH CHASE SCOREY KEELER GUARD (NS)	2A 1A 3B/A A1 C1 Fish
		RECORDING BREAK		Redeploy and swop Drs	
	28	<u>Scene 1 (cont'd)</u>			
		RECORDING PAUSE		Cam. 1 realign	
	29-32	<u>Scene 1 (cont'd)</u>			

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
		RECORDING PAUSE		Cam. 1 readjust	
	33-34	<u>Scene 1 (cont'd)</u>			
		RECORDING BREAK	Strike r. bench Set up Special Effects pod		
	35	<u>Scene 1 (cont'd)</u>			
		RECORDING BREAK	Wrap make-up plant around arm		
	36-39	<u>Scene 1 (cont'd)</u>			
		RECORDING BREAK			
77	40-42	<u>EPISODE THREE</u> <u>Scene 46</u> Int. Top of Staircase	DAY	THE DOCTOR	5A 1B 2B A2 Fish
		RECORDING PAUSE	Readjust if required		
1a	43	<u>EPISODE FOUR</u> <u>Scene 1</u> Int. Special Projects Lab.	DAY	THE DOCTOR	1B
		RECORDING BREAK	Set up creepers etc. on roof		
27	44-48	<u>EPISODE THREE</u> <u>Scene 14</u> Int. Amelia's Dwelling	DAY	THE DOCTOR SARAH AMELIA	1C 4A B1
		RECORDING BREAK			

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
40	49-57	<u>Scene 21</u> Int. Library.	DAY	CHASE THE DOCTOR SARAH SCORBY GUARDS (2)(NS)	1D 3C 4B B2 D1
		RECORDING BREAK	Reset benches Strike Library furniture		
43	58-62	<u>Scene 22</u> Int. General Lab.	DAY	CHASE THE DOCTOR SARAH SCORBY	4C 1E 3D D2 B3
		RECORDING BREAK			
46	63	<u>Scene 24</u> Int. Main Greenhouse	DAY	THE DOCTOR SARAH SCORBY CHASE HARGREAVES GUARDS (NS)	3E/F 1F 2C 4C C2 A3 Fish
		RECORDING PAUSE		Clear 3 to F	
	64-75	<u>Scene 24 (cont'd)</u>			
		RECORDING BREAK			
75	76-78	<u>Scene 44</u> Int. Corridor	DAY	THE DOCTOR	4E 3G 1G Fish
		RECORDING BREAK			
30	78a	<u>EPISODE FIVE</u> <u>Scene 21</u>	DAY	Special Effects shot on roof of vine snapping phone	2D Mute
		RECORDING BREAK			

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
		<u>EPISODE THREE</u>			
1	79	TK (Opening) + T/J Slides			S.O.F.
82	80	TK (Closing) + T/J SLIDES			
		<u>EPISODE FOUR</u>			
1	81	TK (Opening)+ T/J Slides			S.O.F.
69	82	TK (Closing) + T/J Slides			
		<u>EPISODE FIVE</u>			
1	83	TK (Opening)+ T/J Slides			S.O.F.
55	84	TK (Closing)+ T/J Slides			
		<u>EPISODE SIX</u>			
1	85	TK (Opening)+ T/J Slides			S.O.F.
54	86	TK (Closing) + T/J Slides			

'DOCTOR WHO'

by

Robert Sanks Stewart

'The Seeds of Doom'

EPISODE THREE

79. TK Seq. 1 (35 mm) (dur. 35")
Opening titles

S.O.F.

S/I T/J SLIDE (A1)
THE SEEDS OF DOOM

S/I T/J SLIDE (B1)
by ROBERT BANKS STEWART

S/I T/J SLIDE (A2)
PART THREE

1. REPRISE THE EXPLOSION AT THE END OF
EPISODE TWO.

(THEN, ALL IS
STILL, SAVE
FOR THE BLIZZARD
BLOWING THROUGH
WHAT REMAINS
OF THE CAMP.

- 1 -

(Onto Ep.3 Closing Titles)

EPISODE THREE (Scene 1)

Camp set now struck, if possible

O.B. SEQ. 1 (pages 1-4)

EXT. RIDGE. DAY

3/1-1.

~~L/A snowy ground; wind is pushing snow across; pan with it to CM/S Sarah on ground; she is inert, deathly pale; after a moment there is the faint sound of Snowkat approaching~~

3/1-2.

L/A against the ridge; Snowkat enters frame and moves out at speed l. to r.

3/1-3.

C/U Sarah on ground; the sound is getting louder; she flickers her eyes open as consciousness returns slowly

3/1-4.

Another angle against the ridge; the Snowkat enters l. and stops; Dr. Chester jumps out, having spotted Sarah; he dashes out r.; an extra follows him

3/1-5.

MC/S Sarah on ground, becoming more aware; Chester enters l. and kneels beside her, helping her up

DR. CHESTER: Are you alright?

SARAH (DAZED): I think so ...

Episode 3. (Scene 1) (cont'd)

O.B. Seq. 1 (cont'd)

3/1-5 (cont'd)

DR. CHESTER: We're from South Bend.
~~Medical team.~~ We heard the explosion.
What happened?

SARAH: A spot of trouble with the
central heating. (LOOKS AROUND)
Doctor? Where's the Doctor?

DR. CHESTER: It's alright. I'm a
Doctor - Doctor Chester. Take it
easy. We'll look after you ...

SARAH: You don't understand ... He
was trying to reach the camp. (CALLING)
Doctor ... !

she rises and moves
off r., Chester follows
her

3/1-6. ~~E/A ML/S Sarah and
Chester move through l.
to r., Sarah looking
around~~

they exit r.

~~SARAH: Doctor! Doctor!~~

3/1-7. Deep compo. Sarah and
Chester enter b/g l.;
in f/g Doctor's arm is
sticking out of pile of
snow; Sarah sees it
and advances fearing the
worse

SARAH: Doctor ... ?

she starts to dig at
the snow with her bare
hands

SARAH: Help me!

EPISODE 3 (Scene 1) (cont'd)

O.B. Seq. 1 (cont'd)

3/1-7 (cont'd)

Chester and Extra lend
a hand; they haul the
inert Doctor from the
snowdrift

SARAH: Doctor - ~~wake up.~~ *He's alive*

she slaps his face; he
opens his eyes

DR. CHESTER: ~~Try this.~~

~~whisky flask produced;
Doctor starts to drink~~

3/1-8.

~~C/U Doctor drinking
whisky; he starts to
cough and splutter; he
opens his eyes and sees
Sarah; he smiles
weakly~~

THE DOCTOR: ~~Cheers.~~ *Good*
morning

END O.B. SEQ. 1

1E 4A A1

2. INT. GENERAL LAB. DAY

19. 1E / (SCORBY/KEELER ENTER)

L/S door; Scorby/
Keeler enter; crab
Scorby l. to very deep
2-s with Chase b/g r.,
Scorby l. and box held
up;

let Scorby go and
bring Chase to f/g l.
in M 3-s at table

He must be in the greenhouse
SCORBY: Where's Mr. Chase?

(HE MOVES LEFT AND
INTO DEEP 2-s WITH
CHASE IN GREENHOUSE)

Mission accomplished!

(CHASE JOINS THEM)

CHASE: Well, open it!

20. 4A

Deep 2-s fav. Chase
b/g l., Scorby f/g r.

(KEELER OPENS THE
LID./

CHASE STARES AT THE
POD, HIS EYES GLAZED
WITH GREEDY FASCINATION)

CHASE: Astounding! I can scarcely
believe it ...

SCORBY: I wouldn't touch it.

21. 1E

M 3-s fav. Keeler/
Scorby, with Chase f/g
l.

CHASE: Why not?/

SCORBY: There was another pod and
one of the expedition was infected
by it.

(CHASE ABRUPTLY
WITHDRAWS HIS HANDS)

CHASE: Yes, I heard. What happened
exactly?

(4 NEXT)

(ON 1)

EP.3

KEELER: It was all very strange.
He went mad and killed a colleague.

22. 4A SCORBY: They told us the pod took
Deep 2-s (a.b.); him over in some way./

crab Chase r. to deep
2-s with Keeler f/g r.;
crab him back to 2-s
with Scorby (a.b.)

CHASE: Where is this other pod?

SCORBY: It was destroyed.

CHASE: How?

SCORBY: We had to blow the whole base
to smithereens and everybody in it.

CHASE: What a pity. I could have
had two pods!

HARGREAVES (DISTORT): Mr. Dunbar of
W.E.B. is here, sir.

he picks up case

CHASE: Bring him up, Hargreaves.

23. 1E (turn) HARGREAVES (DISTORT): Very good, sir./
Deep 2-s Chase
dominates f/g l.,
Keeler b/g r.

CHASE: Think of it, gentlemen.
This is possibly the only specimen of
extra-terrestrial vegetable on earth.
This has come to us across millions
of miles!

24. 4A (turn) SCORBY: The last few miles were the
C/U Chase worse trouble./

CHASE: Trouble? Nothing would be
too much trouble for this! Nothing!
(KNOCK ON DOOR) Come!

RECORDING PAUSE

Cam. 1 adjust

25. 1E HARGREAVES; Mr. Dunbar, sir.
M 2-s Keeler/Scorby;
see door open and
Hargreaves/Dunbar
enter; pull back to
include Chase as Dunbar
advances

(THE DOOR OPENS AND
DUNBAR APPEARS.
HE HESITATES,
GLANCING UNEASILY
AT THE OTHER TWO)

(A NEXT)

(ON 1)

EP.3

CHASE: Come in, Dunbar. It's all right. These are the two men who brought back the pod. They know of your contribution to the enterprise.

DUNBAR: I had no idea you would go to such terrible lengths to get it!

CHASE: The destruction of the others was necessary.

26. 4A DUNBAR (APPALLED): Necessary!/
Deep 2-s Chase b/g l.,
Dunbar f/g r.

(CHASE PROUDLY SHOWS
OFF THE POD)

27. 1E CHASE: There it is ...Like me, I
C/U Dunbar imagine you couldn't wait to see it
with your own eyes -/

28. 4A DUNBAR: Unlike you, I can hardly
(a.b.) Deep 2-s; bear to look at it, considering the
crab Chase into CM 4-s, cost./
fav. Dunbar/Keeler/
Scorby with Chase f/g
r.

CHASE: Since you mention cost, Dunbar ... you've already been well paid. That means - put on a stiff upper lip, forget your qualms. The object has been achieved. We can all relax.

DUNBAR: Not quite.

CHASE: No?

DUNBAR: They weren't all wiped out. That's what I came to warn you about. (BEAT) The Doctor and his assistant are still alive.

SCORBY: That's not possible.

(1 NEXT)

(ON 4)

EP.3

29. 1E DUNBAR: The Doctor is meeting Sir
C/U Chase (reaction) Colin and me in two hours' time./

(CHASE REACTS)

RECORDING BREAK

Readjust

2 to B

B to 2

4 to B

(Onto Ep.2, Scene 10a, page 14a)

(3 NEXT)

2C 4C 3B 02 B3/

3. INT. DUNBAR'S OFFICE. DAY

51. 4C MC/S Sir Colin; Doctor / (SIR COLIN, DOCTOR, SARAH AND DUNBAR)
appears over shoulder;
crab Doctor r. to chair;
he sits and stands
again
SIR COLIN: But why should people go
to these extremes to get their hands
on the pod?
- (DOCTOR APPEARS BEHIND
HIS SHOULDER AND MOVES
ACROSS TO DESK CARRYING
CHAIR. HE IS RESTLESS
AND IMPATIENT)
- THE DOCTOR: Greed. The most
dangerous impulse in the galaxy.
You realise that on this planet that
pod is unique - I use the word with
precision - and to some people, it's
uniqueness makes it desirable at any
cost./
52. 2C CM/S Dunbar at desk
53. 4C MC/S Doctor; pan him
1. to MC 2-s with Sarah
DUNBAR: You make these two mystery
men sound like fanatics./
- THE DOCTOR: Fanatics! Tell him!
- (HE MOVES ACROSS TO SARAH)
- SARAH: They had everything planned -
they had an aircraft, guns - even a
time bomb. It was organised down to
the last detail. If that isn't
fanaticism, what is?/
54. 2C CM/S Dunbar
55. 4C DUNBAR: Surely you're exaggerating?/
MC 2-s (a.b.); pan
Sarah r., Doctor joins;
tilt him to sit next to
Dunbar for CM 2-s

(ON 4)

Ep.3

SARAH (ANGRY): Exaggerating! I was there. We were nearly killed!

(DOCTOR MOVES ACROSS
AND SITS NEXT TO DUNBAR)

THE DOCTOR: Listen, both of you. They were dangerous, but they were only stooges. I think they're working for someone else./

56. 3B
MC/S Sarah, she sits

SARAH: If that's true, that someone else must be a complete madman./

57. 2C
M 2-s Doctor/Dunbar

THE DOCTOR: What's more to the point - how did they get to know of the pod's existence? The discovery was reported to your department only. Correct?/

58. 3B
CM/S Sir Colin; pan
him r. to chair

SIR COLIN: That's correct, but I trust you aren't suggesting that information was leaked from this Bureau?/

59. 2C
CM 2-s Doctor/Dunbar

THE DOCTOR: Why not? Why shouldn't it be?

60. 3B
MC/S Sir Colin

DUNBAR: Doctor! How can you suggest such a thing?/

61. 2C
CM 2-s (a.b.); as
Doctor rises, hold
Dunbar

SIR COLIN: In any case what would be the gain?/

THE DOCTOR: Money. Thieves and murderers don't usually work for love.

DUNBAR: Since you seem to have it all sewn up, where do you think the pod is right now?

62. 3B (entry)
CM 2-s Sir Colin/Sarah;
Doctor joins centre for
CM 3-s

THE DOCTOR: I'd make a guess and say - right in this country./

(PAUSE NEXT)

(ON 3)

Ep.3

(THE DOCTOR RISES AND
REJOINS SARAH AND SIR
COLIN)

THE DOCTOR: Action, Sir Colin!

A.K.S.H.U.N. If we don't find the
pod before it germinates, it'll be
the end of everything. Everything -
even your pension!

SIR COLIN (SWALLOWS): You've made
your point, Doctor. All the
facilities of the Bureau are at your
disposal. Alright, Dunbar?

RECORDING PAUSE

Cam. 3 adjust

-
63. 2C / DUNBAR: I'll organise anything you
C/U Dunbar require, Doctor.
64. 3B / THE DOCTOR: Good - then organise us
C/U Doctor to the Botanical Institute.

RECORDING BREAK

(Onto Ep.3, Scene 6, page 15)

(3 NEXT)

5. EXT. OFFICE BUILDING. DAY. (O.B.)

AS DIRECTED

(AS THE DOCTOR AND
SARAH EMERGE FROM
THE BUILDING, A
UNIFORMED CHAUFFEUR
STEPS TOWARDS THEM
FROM AN OFFICIAL-
LOOKING LIMOUSINE)

CHAUFFEUR: Doctor?

THE DOCTOR: Yes?

CHAUFFEUR: This car was ordered for
you, sir.

THE DOCTOR: How kind. After you,
Sarah.

(SARAH AND THE
DOCTOR GET INTO
THE BACK OF THE
CAR.

THE DOCTOR LEANS
FORWARD AND GIVES
THE CHAUFFEUR AN
INSTRUCTION. THE
CAR MOVES OFF)

3B C2

6. INT. DUNBAR'S OFFICE. DAY.

65. 3B / (TIGHT ON DUNBAR.
MC/S Dunbar facing l. HE IS TALKING
QUIETLY INTO
HIS PHONE)

about Mr Chase.
DUNBAR: Its ~~Dunbar.~~ They're being
taken care of. But I must warn you
about that pod.

RECORDING BREAK

(Onto Ep.5, Scene 8a, page 14b)

/2A 3A A1/

4. INT. SPECIAL PROJECTS LAB. DAY.

1. 3A / (A SMALL, FEATURELESS
MC/S Chase prodding LABORATORY, WITH
at pod FROSTED GLASS
WINDOWS. CHASE
AND KEELER

ARE
AT A BENCH ON
WHICH THE CRINOID
ROD HAS BEEN
PLACED. IT IS
BATHED IN ULTRA
VIOLET LIGHT.

CHASE LEANS CLOSE
TO IT WITH THE AIR
OF A MAN STUDYING
A RARE DIAMOND)

2. 2A
Deep 2-s Chase f/g 1.,
Keeler b/g r.

CHASE: Do I detect a difference
already?/

KEELER: It's beginning to thaw.
(TIPS IT) A slight easing of the
pericarpal tension, due to sudden
warmth.

CHASE: Can't you speed up the
process?

3. 3A
C/U Chase

KEELER: We mustn't go too far too
quickly./

(CHASE GIVES HIM
AN IMPATIENT GLANCE)

CHASE: I want results, Keeler.
Results!!

RECORDING BREAK

Set in Table.

3 to B

If time, start
recording Titles

(2 NEXT)

(Onto Scene 16. page 31)

EPISODE THREE (Scenes 7,8,9,10,11,12,13)

O.B. SEQ. 2 (pages 16-26)

EXT. MULTIPLE LOCATION OF TRACK,
RIDGE AND HOPPER AREA. DAY

3/2-1. L/S track; car appears
and travels up l. to r.;
it stops

3/2-2. Int. car rear seat;
M 2-s Doctor/Sarah

THE DOCTOR: What's going on? Where
are we?

3/2-3. Int. car front seat;
the Chauffeur turns
with a grin and a gun

CHAUFFEUR: We're in a nice deserted
place, Doctor.

he moves out r. as he
leaves his seat

3/2-4. Int. car rear seat (a.b.)
Reaction Doctor/Sarah

3/2-5. MC/S nearside door;
Chauffeur gets out, gun
at the ready and
addresses Doctor out l.

CHAUFFEUR: Both of you out - on this
side!

3/2-6. ML/S car; Chauffeur
f/g r.; see Doctor and
Sarah emerge slowly;
the door is opened
violently, knocking the
Chauffeur to the ground;
at this point his hat
comes off (coat is left
in the car)

DOCTOR: Run Sarah!

pan Doctor and Sarah l.
to r. and let them exit
frame

Episode Three (Scenes 7-13) (cont'd)

O.B. Seq. 2 (cont'd)

3/2-7. Buffer of Chauffeur,
CM/S; he struggles up,
fumbles for his gun and
fires from the ground
at the retreating pair;
he is still winded

SEQUENCE MOVES TO RIDGE/HOPPER AREA

3/2-8. L/S Doctor/Sarah over
ridge from l.; they are
crouched low to escape
bullets; they scramble
down the ridge at the
rate of knots and out r.

3/2-9. M 2's hopper area;
Doctor/Sarah enter l.

THE DOCTOR: Sarah - listen to me -
quick!

Sarah runs up to hear
the great plan

SEQUENCE BACK TO TRACK AREA

3/2-10. ML/S Chauffeur struggles
to feet, gun in hand and
dashes off in pursuit
out r.

SEQUENCE BACK TO RIDGE AND HOPPER AREA

3/2-11. ML/S mound; Sarah enters
l., leaps behind mound;
seconds later, she re-
appears and looks towards
ridge out l.

Episode Three (Scenes 7-13) (cont'd)

O.B. Seq. 2 (cont'd)

3/2-12. L/S Chauffeur over
ridge from 1. (same as
3/2-8); he pauses

3/2-13. ~~C/U Chauffeur looking
around towards hopper~~

CAMERA ON RIDGE LOOKING TOWARDS HOPPER
IF LOGISTICS ALLOW

3/2-14. His pov; hopper and
surrounds; a pan l. to
r., if possible

SARAH (DISTANT, OOV): Hello ... down here!

3/2-15. C/U Chauffeur, reacts;
he darts a look around

3/2-16. Another pov hopper and
surrounds, empty

3/2-17. Close on Sarah behind
the mound, crouched,
hiding

SARAH (SHOUTING, TAUNTING): Down here
... are you blind?

3/2-18. L/S Chauffeur on ridge;
he descends, gun at the
ready; he is furious
at being made to look a
fool; he exits r.

Episode Three (Scenes 7-13) (cont'd)

O.B. Seq. 2 (cont'd)

3/2-19. L/S hopper (same as 3/2-9); Chauffeur enters l.; he looks around, alert, ready to kill

3/2-20. Close on Sarah hiding,
hardly daring to
breathe; she rises
very slowly; she needs
to know what's happening

3/2-21. Very deep compo; Sarah
rises f/g l. towards
top of her mound; see
Chauffeur b/g r.,
looking around; Sarah
bobs down out of sight

CAMERA ON HOPPER - HAND-HELD

3/2-22. Close on Doctor; he
throws a stone out r.;
we cannot see where he
is, except that he is
behind some machinery

3/2-23. M/S side of building;
stone hits building with
great clatter; stone
in from 1.

3/2-24. Close on Chauffeur
swinging around at
sound of stone; he
moves on to small round
mound by hopper,
looking out r.

Episode Three (Scenes 7-13) (cont'd)

O.B. Seq. 2 (cont'd)

3/2-25. Dramatic L/A shot of
Doctor appearing on
top of hopper; he
leaps down like a
vengeful commando l. to
r.

CAMERA ON HOPPER

3/2-26. V. H/A from hopper;
Chauffeur on sand mound;
Doctor (Stuntman Double)
leaps in from l. and
lands on top of Chauffeur,
hurling him to the ground

3/2-27. Buffer MC/S Sarah peeps
over top of mound; she
rushes out r. to help

3/2-28. ~~M/S Doctor/Inert
Chauffeur; the Doctor
is about to dispose of
him when he realises the
jump has already laid
him out~~

~~SARAH:~~ Is he dead?

THE DOCTOR: No, merely unconscious.
It seems news travels fast from the
South Pole. Let's search the car.

they exit r.; hold
unconscious Chauffeur as
buffer

Episode Three (Scenes 7-13) (cont'd)

O.B. Seq. 2 (cont'd)

SEQUENCE TO TRACK AREA

3/2-29.

M/S car shot from near-
side looking through
front window
(Continuity note: these
windows need to be
opened from start of
seq.)
Doctor/Sarah enter l.;
the Doctor grabs the
ignition keys and passes
them to Sarah

SARAH: Try the boot.

Sarah goes out r.
towards boot; hold
Doctor searching
around in glove
compartment etc. to
create time buffer

3/2-30.

Time-jump cut; boot
being opened to reveal
picture; hands lift it
up and develop to MC/S
Sarah as she examines it

SARAH (CALLING): Doctor ...

the Doctor joins l. for
2-s; he looks at
picture

DOCTOR (READS SIGNATURE): Amelia
DUCKETT.

SARAH (CORRECTING HIM): Amelia Ducat.
*An original as well - must be worth
something. is only one of the
world's leading flower
artists*
THE DOCTOR: ~~You think so?~~

(cont'd)

Episode Three (Scenes 7-13) (cont'd)

O.B. Seq. 2 (cont'd)

3/2-30 (cont'd)

SARAH: Haven't you heard of Amelia
Ducat? She's one of the world's
leading flower artists.

DOCTOR (LOOKS TOWARDS HOPPER): Hardly
a passion for a gunman!

END O.B. SEQ. 2

1C 4A B1

14. INT. AMELIA'S DWELLING. DAY

44. 4A _____ / (OPEN ON CU PAINTING)
C/S painting

45. 1C _____
M 3-s Doctor/Sarah/
Amelia; pan Amelia l.;
crab her r. to CM 3-s
to dominate f/g l.

AMELIA: Ah, yes ... a perfect example
of Fritillaria Meleagris.

(SEE AMELIA/DOCTOR/
SARAH LOOKING AT IT)

THE DOCTOR: Better known as Snake's
Head Fritillary.

AMELIA: Then what are you asking me
for?

THE DOCTOR: I mean did you paint it,
Miss Duckett?

AMELIA: Ducat actually. (SHE CROSSES
AND PUTS PAINTING DOWN) Well, of
course, I painted it. I remember
camping out in the Chilterns to catch
it at sunrise.

THE DOCTOR: We're trying to trace the
owner.

AMELIA: Isn't it yours?

46. 4A _____
C/U Amelia

THE DOCTOR: No, we found it in a ^{car} boot.

AMELIA: A ^{car} boot?

THE DOCTOR: A Daimler ^{car} boot.

AMELIA: The car is immaterial.

SARAH: The chauffeur wasn't. He
tried to kill us.

(ON 4)

loosen to 3-s as
Amelia looks at
painting

AMELIA: Good gracious! Whatever
for?

THE DOCTOR: Do you remember who
bought this painting.

(AMELIA LOOKS AT HER UNFINISHED
PAINTING)

AMELIA: Nobodyl It isn't finished
yet.

(SARAH RETRIEVES BOOT
PAINTING)

SARAH: No, this one.

AMELIA (PONDERING): Let me see, it was
six or seven years ago ... Lace ...
Mace ... Pace ...?

47. 1C
CM 2-s Sarah/Doctor

SARAH: Base ...?

48. 4A
BC/U Amelia

THE DOCTOR: Mace?/

AMELIA (DAWNING): Chase! Harrison
Chase ... the millionaire. Good
Lord ... HE NEVER PAID ME!

RECORDING BREAK

1 to D
3 to C
4 to B

B to 2

(Onto Scene 21, page 40)

2A 1A 3B A1 C1

16. INT. SPECIAL PROJECTS LAB. DAY

4. 2A / (KEELER ENTERS AND
ML/S door; Keeler ADDRESSES CHASE)
enters

5. 1A KEELER: The x-rays show no sign of
M/S Chase; crab him activity./
r. to M 2-s with
Keeler b/g r. (CHASE PILES AND COMES
ACROSS TO KEELER)

CHASE: We mustn't give up; we're on
the verge of a breakthrough.

KEELER: Please listen, Mr. Chase.
Something weird happened in
Antarctica. A man came into
contact with the other pod and -
according to the Doctor - turned into
an Alien. I don't know what he
meant exactly, but I believe it
happened. Let's stop the experiment
now.

pan Keeler l. to
CM/S at phone

CHASE: ~~Don't~~ ^{No} panic, Keeler.
Dunbar's explained everything. If
we take precautions there's no danger.
We'll inject the pod with fixed
nitrogen ...

(KEELER STARES AT HIM IN
DISBELIEF.

THE PHONE RINGS.
KEELER CROSSES AND
ANSWERS)

6. 3B KEELER: Special Projects Lab.
C/U Chase (reaction) (LISTENS) It's Dunbar. Your
chauffeur's in hospital!/
(CHASE IS VISIBLY STUNNED)

RECORDING PAUSE

Repo.

(2 NEXT)

(Onto Scene 23, page 45)

EPISODE 3 (Scenes 17, 18, 19, 20)

O.B. SEQ. 5 (page 33-39 inc.)

EXT. MAIN GATES OF HOUSE. DAY

3/5-1. ML/S Gatehouse. The sound of a motor horn. Uniformed Guard comes out, leaving his gun behind, and opens the inset gate.

3/5-2. ML/S car f/g r.,
gates b/g l. Guard
opens inset gate,
casually glances at
car and starts to
open gate. Car
moves forward.

(NE: It is essential that we cut off this shot before we see the House beyond, because of cheated geography later.)

3/5-3. CH/S car coming
through the gates as
they open, moving r.
to l. See only
Doctor driving (no
Sarah); Guard is
fooled by the
Chauffeur's cap and
doesn't notice the
Doctor; let car
through shot and hold
on Guard shutting
gates

/MOVE TO BIG TREE-TRUNK AREA/

3/5-4. L/S drive; car approaches, moving r. to l., and stops

Episode 3 (Scenes 17-20)(Cont'd)

O.D. Seq. 5 (cont'd)

3/5-5. CM/S Doctor in driving seat (Chauffeur's hat and coat on a.b.); he looks back up the drive

THE DOCTOR: So far, so good ...

Sarah rises from her hiding place into CM/2-s

THE DOCTOR: We'll leave the car here.

They get out and exit r.

(Doctor can either leave Chauffeur clothes at this point, or continue to wear them.)

/SEQUENCE MOVES TO ARCHES AREA/

3/5-6. ML/S area of garden with arches f/g; Doctor and Sarah appear from l., pan them r. into deep compo. with House b/g r.

SARAH: *We're here.*
~~Lovely house ...~~

3/5-7. CM/ 2-s Doctor/Sarah THE DOCTOR: What's the best way in, do you think?

SARAH: ~~Not~~ the front ...?

THE DOCTOR: *Not this time*
~~Never the front!~~

SARAH: The back?

THE DOCTOR: *The back.*
~~Precisely.~~

The Doctor hears voices; he pushes her behind the big green bush and darts up behind the arch; after a moment

GUARD (shouting): Hey! You!

3/5-20. VL/S cannon side of
house; Doctor/Sarah
come belting through
at the double, look
around wildly, then
cross l. and out l.
through the gates

Episode 3 (Scenes 17-20) (cont'd)

O.B. Seq. 5 (cont'd)

3/5-21.

Ornamental gardens
(1st section); Doctor/
Sarah through gate,
past fountain and out
r. through arch

SARAH: Act natural.

3/5-22.

~~Ornamental gardens
(2nd section);
Doctor/Sarah enter
l. through arch and
exit r.~~

3/5-23.

Doctor and Sarah enter
l., they dash up
through avenue of
trees, turn r. and
straight into 3-s
with Scorby, who is
b/g r.

^{how nice}
~~SCORBY: Hello, Doctor, I heard you~~
~~were on your way. (CALLING OUT)~~
Over here - I've got them!

3/5-24.

Guards come running
through gate; pan them
r. to l. into group
with Scorby unfavoured,
ready for cut to C/U

DR: That's magnificent.
We're very dangerous.

3/5-25.

C/U Scorby

^{You're full of good}
~~SCORBY: You haven't met Mr.~~
~~Harrison Chase, have you?~~
Idea Doctor.

END O.B. SEQ. 5

NB: No O.B. Seq. 6/

(Onto page 10)

1D 3C 4B B2 D1

21. INT. LIBRARY. DAY

49. 4B
CM/S Chase faces fire;
he turns into profile
r.

(SCORBY ENTERS WITH
THE DOCTOR AND SARAH
PLUS 2 GUARDS)

50. 1D (entry)
Chase f/g l; group
enter b/g r.

SCORBY: Some visitors, Mr. Chase.

CHASE: So the meddling Doctor! You
lead a charmed life. You arrive
without a chauffeur and not even a
touch of frostbite.

THE DOCTOR: How do you do? Have
you met Miss Smith? *She's my best
friend*

CHASE: *Is she?* Ah, Miss Smith. Still
beautifully intact I see.

SARAH: I try under the circumstances.

THE DOCTOR: And this is Mr. Scorby.
I don't know your first name. And
these other gentlemen .../

51. 4B
MC/S Chase

CHASE: Yes, Doctor. We are
acquainted./

52. 1D
(a.b.)

THE DOCTOR: How very nice. (SHAKES
HANDS) Hold it. Hand over the
pod!!/

53. 3C
CM/S Chase; crab him
r. to table

CHASE: ~~Hand it over?~~ After all the
inconvenience I've been put to? No,
Doctor. Perhaps you didn't know that
in this house is assembled the
greatest collection of rare plants in
the world. When the pod flowers, it
will be the crowning glory of my
life's work./

54. 4B
M 2-s Sarah/Doctor

(ON 4)

55. 1D
CM/S Chase

THE DOCTOR: Take care, ~~because~~ I've noticed a bit of greenfly here and there./

56. 4B
CM 2-s Sarah/Doctor

CHASE: Your envy, Doctor, is understandable. Now since I propose to have you both executed .../

SARAH: ~~Oh, come on. What have we done?~~ *hmm? we haven't harmed you.*

57. 1D
CM/S Chase; crab r.
and he moves l. and
see group exit

THE DOCTOR: Be reasonable, Sarah. What choice has he got. We keep interfering./

CHASE: Exactly. *However.* Now as I was saying, you will be granted an unique privilege before you die. The last thing you will ever see will be ~~very~~ beautiful plants. *Please come this way.*

(THEY EXIT)

SCORBY: *Come on, on your way.*

RECORDING BREAK

Reset benches.
Strike Library furniture

1 to E	B to 3
3 to pre-D	D to 2
4 to C/D	

(Onto Scene 22, page 43)

(4 NEXT)

4C 1E Pre-3D D2 B3

22. INT. GENERAL LAB. DAY

58. ~~4C~~
~~C/S light flash~~
~~contraption~~

A BUNCH OF FLOWERS FACE
A BATTERY OF SMALL LIGHT
BULBS THAT FLASH ON AND
OFF, AS IF TRYING TO
SIGNALLY

59. 1E
M/S door; Chase
enters; crab group
l. to watching
position

*and the head lamp was
completed by Dr. Botwell
Chase in 1987 for his*
CHASE: (Cont.) This plant laboratory
is unique, Doctor. It makes the
Botanic Institute look like a potting
shed.

Cam.4 evacuate fast

THE DOCTOR. Are we going much further?
I hate guided tours.

CHASE: Here, we treat our green friends
as patients. If they're puny, we
build them up. If they're sick, we
give them succour.

(SARAH STOPS AT THE
FLASHING LIGHTS)

I've heard of flowers
SARAH: These must feel they're in
~~a disco.~~ *power but that's*
ridiculous.

60. 3D
C/U Chase

61. 4D
CM 2-s Doctor/Scorby

CHASE: You've heard of the theory
that irregular light patterns can
affect the senses of so-called
mindless things?/

THE DOCTOR: (NODS) Like Scorby
here?

SCORBY: Enjoy yourself, while you
can, ^{Doctor}
(SCORBY REACTS ANGRILY)

62. 3D
O/U Chase

Where's Keeler?/

CHASE: He's engaged in important,
isolated research.

THE DOCTOR: On the pod?

CHASE: *What else.*
But of course.

RECORDING BREAK

1 to F
2 to C
3 to E/F

A to 3
C to 2

(Onto Scene 24, page 46)

2A A1 C1

23. INT. SPECIAL PROJECTS L.B. D.Y.

7. 2A

Deep 2-s Keeler f/g l.,
Hargreaves enters b/g r.

(KEELER IS CHECKING
THE POD, USING
MEASURING CALIPERS,
COMPARING FIGURES.)

HARGREAVES ENTERS WITH
COFFEE ON A TRAY AND
SETS IT DOWN)

HARGREAVES: Your coffee, sir. Is it
one lump or two?

KEELER: (LOOKING INTENSELY AT POD)
It's happening...

HARGREAVES: What is, sir?

KEELER: There's a floccose path
forming on the pericarp!

(HARGREAVES COULDS OVER,
FROWNING AT THE POD
UNCOMPREHENDINGLY)

as Hargreaves exits,
hold on Keeler

HARGREAVES: The what?

KEELER: It's growing...it's alive!
(AS HARGREAVES STARES) Go and fetch
Mr. Chase, tell him it's urgent!

Hurry up. Hargreaves.

RECORDING PAUSE

Repo.

(Onto Scene 25, page 49)

3E-F 1F 2C 4C C2 A3 Fish

24. INT. MAIN GREENHOUSE. DAY.

63. 3E / (THE DOCTOR AND SARAH
L/S greenhouse gantry;
Scorby f/g l., Doctor/
Sarah b/g r. with Guards;
as they approach, pull
back and crab r. ARE BEING SHOWN THE
GREENHOUSE - A VIVID
TANGLE OF PLANTS AND
CREEPERS, MOSTLY
TROPICAL.

PAUSE Clear 3 to F / THERE IS PLONKING,
BERIE MUSIC BEING
PLAYED)

64. 1F
C/S hands on controls
of console

65. 2C / CHASE: The hymn of the plants...
M/S Chase in pulpit I composed it myself. People say you
should talk to plants. I believe that,
just as I believe they also like music.

66. 3F
CM 2-s Doctor/Sarah/
Scorby SARAH: Doctor - we must get out of
here!

THE DOCTOR: (SCANNING THE ROOM) Yes.
This music is terrible.

SCOREBY: Shut up!

(CHASE IS AT A CONSOL
WITH NUMEROUS SOUND
MIXING KNOBS AND
SWITCHES)
67. 2C
M/S Chase

(ON 2)

EP.3

- CHASE: And now I'll play you my
"Floriana Suite" dedicated to
Linneus.
58. 1F
C/S controls
manipulated
- (CHASE FIDDLES WITH
THE CONSOL, PRODUCING
AN EVEN MORE EERIE
SOUND LIKE SOME FAR
OFF SPACE CHOIR)
69. 3F
C 2-s Doctor/Sarah
(reaction to music)
70. 2C
CM/S Chase
- I could play all day in my Green
Cathedral ...
71. 4C
ML/S fireplace door;
Hargreaves enters;
pan him l. to green-
house
- (HARGREAVES ENTERS)/
- HARGREAVES: Mr. Chase!
72. 2C (entry)
M/S Hargreaves
enters; pan him l.
to pulpit
- THE DOCTOR: Go away! Can't you
see Mr. Chase is busy?/
73. 1F
M 3-s Doctor/Scorby
/Sarah
- HARGREAVES: ~~Excuse me, sir.~~ It's
Mr. Keeler ... something's happening
to that thing. * Would you go to
the Annexe, please.
74. 2C
M/S Hargreaves;
pan him to 2-s with
Chase; pan both
out r.
- * CHASE: Why are you shouting
Hargreaves
- CHASE: Right. (TO SCORBY) Take ~~them~~
them away. I'll join you in a
moment. I'm sure our two friends
won't mind a slight delay before they
die.
- (CHASE TURNS AND
HURRIES OUT TO THE
ANNEXE WITH HARGREAVES.)
75. 1F
M 3-s Doctor/Sarah/
Scorby; crab them
out l.
- SCORBY MOTIONS FOR THE
DOCTOR AND SARAH TO
START WALKING)

SCORBY: Move ...

RECORDING BREAK

1 to G
2 to D
3 to G
4 to E

(4 NEXT)

(Onto Scene 44, page 75)

2A 1A A1 C1

25. INT. SPECIAL PROJECTS LAB. D.Y.

8. 2A / (ON THE DOOR AS CHLSE
ML/S Keeler at door;
Chase joins; bring
both men d/s to table;
tilt with Chase to
table, losing Keeler

CHLSE: What is it?

(HE COMES OVER TO KEELER
AT THE BENCH)

KEELER: I thought you should see this..

(CAMERA IS CLOSE ON THE
POD. IT HAS GROWN
LARGER, ALMOST
BLOATED IN PLACES)

CHLSE: Have you injected fixed
nitrogen?

KEELER: (NODS) Fifteen grams.

(AS CHLSE LEANS CLOSE
TO POD)

Careful! I should get too close.

9. 1A CHLSE: There can't be any danger
CM/S Keeler yet./

KEELER: Don't forget ... it's
alien.

(ON 1)

CHASE: (IMPATIENTLY) More nitrogen!

10. 2A
CM/S Chase KEELEN: I don't think that would be
wise./

CHASE: I
make the decisions! Inject another
fifteen gramms...

RECORDING PAUSE

Repo.

(Onto Scene 30, page 57)

EPISODE 3 (Scene 26)

O.B. SEQ. 7 (page 51)

EXT. ARCHES AREA. DAY

3/7-1.

6 L/S Scorby taking
Doctor/Sarah towards
arches area at gun-
point; pull back to
reveal arches; Doctor
sees arches and gets
idea

THE DOCTOR: Where are you taking
us, Scorby?

SCORBY: Don't worry. It's
strictly a one-way journey ...

They advance towards
an arch

3/7-2.

Reverse favouring arch;
trio enter from r.;
the Doctor takes a
quick step to the l.
and into tag situation;
the masonry between
them, Scorby is unable
to shoot or get at The
Doctor; Sarah grabs
Scorby's pistol hand
quick; tighten in as
they struggle, losing
Doctor

SARAH: Now, Doctor.

3/7-3.

Close on Doctor; he
moves in r. and kicks
gun out of Scorby's
hand with great skill;
hold Doctor/Scorby
struggle; on neck-
lock bit, follow
Scorby to ground

DR: Come along, Sarah.

Episode 3 (Scene 26) (cont'd)

O.B. Seq. 7 (cont'd)

3/7-4.

~~L/A complementary on
Doctor at end of neck-
lock bit~~

THE DOCTOR: Run ... !

~~Pan Doctor/Sarah 1.
and lose Scorby~~

3/7-5.

~~L/A MC/S Scorby on
ground; coughs and
splutters, unable to
draw breath; pistol
possibly in compo.~~

END O.B. SEQ. 7

EPISODE 3 (Scene 27)

O.B. SEQ. 8 (page 53)

EXT. GARDENS AREA CLOSE TO
STREAMLET. DAY

3/8-1.

L/A Doctor/Sarah come
belting into a L/S
compo.; bring them
to CM 2-s and settle
them behind bush

THE DOCTOR: ~~We can't handle this~~
~~on our own - not with these thugs.~~
Sir Colin must be warned about
what's going on ...

SARAH: Right, so let's get out
and phone him

Dr: Have you got a 2p piece
SARAH: *yes.*

THE DOCTOR: You're going to phone
him. ~~I'm staying here.~~

SARAH (SHOCKED): ~~Doctor, you can't!~~

THE DOCTOR: I must get a ^{not her} look at
that pod ... ~~see what state it's~~
~~in. Come on! We must find the~~
~~outer wall. Quick!~~

Let's get you over the
wall first.

The Doctor and Sarah
dash off l.; we hear
pistol shots

SEQUENCE BACK TO ARCHES AREA

END O.B. SEQ. 8

EPISODE 3 (Scene 28)

O.B. SE. 9 (page 54)

3/9-1. _____/

M/S Scorby on ground
firing his pistol to
attract attention;
4 Guards up and join,
one with Alsatian;
Scorby rises, he
clutches throat

SCORBY: They've escaped! Find
them!

6 The Guards and Scorby
run off r. to l.,
dog barks

Go 2 hallway.

END O.B. SE. 9

EPISODE 3 (Scene 29)

O.B. SEQ. 10 (page 55)

EXT. STREAMLET AREA, REAR OF HOUSE.
DAY

3/10-1.

L/S top end of stream-
let; Doctor/Sarah
approach at double
from r.; they can
hear the barking of
the Alsatian; pan
them l. to water

THE DOCTOR: Piggy back!

SARAH (NOT UNDERSTANDING): What?

THE DOCTOR: Do you want to get
your feet wet?

Sarah jumps on
Doctor's back; he
plunges in and dashes
through stream centre
frame

3/10-2.

ML/S down end of
stream; Doctor/
Sarah enter r.;
pan them r. to l.
(soft-focus greenery)

THE DOCTOR: That'll put him off
the scent - worked last time I
tried it ...

As they reach the
bank, Sarah jumps
off Doctor's back and
they hurry off l.

(Continuity note: watch Doctor's wet trousers and shoes
from now on)

END O.B. SEQ. 10

2A 1A A1 C1

30. INT. SPECIAL PROJECTS LAB. DAY.

11. 2A
M/S door; Keeler
enters and advances
d/s

(CHASE IS IN FRONT OF
THE POD WHICH IS UNDER
ULTRA VIOLET LIGHT. HE
WATCHES THE POD CLOSELY.

KEELER COMES IN, A
WORRIED LOOK ON HIS
FACE)

12. 1A
MC/S Chase and pod

KEELER: That shooting ... the guards
rushing about ... what's happening?

CHASE: Let them look after it.

(INDICATING POD, NOT
INTERESTED IN ANYTHING
ELSE)

13. 2A
C/U Keeler unhappy

I swear it moved! It can't be long
now .../

(THEIR EYES MEET.
KEELER LOOKS UNHAPPY
IN HIS WORK)

RECORDING PAUSE

Repo.

(Onto Scene 38, page 66)

(1 NEXT)

EPISODE 3 (Scene 31)

O.B. SEQ. 11 (page 58)

EXT. STREAMLET AREA, REAR OF HOUSE.
DAY

3/11-1.

L/S Guard with Alsatian
dog runs in from r.;
dog stops at bank,
sniffs to no great
effect; Scorby joins
for L 2-s

SCORBY: Well? Where are they?

END O.B. SEQ. 11

EPISODE 3 (Scenes 32, 33, 34)

O.B. SEQ. 12 (pages 59-62 inc.)

EXT. TERRACE/HIGH WALL/STONE HOUSE
AREA. DAY

3/12-1. VL/S Doctor/Sarah
advancing through
pyramid area (camera
on terrace); pan them
to hiding place behind
balustrade

(Doctor's trousers/
shoes WET)

THE DOCTOR: Keep watch ...

As Sarah crouches,
pan Doctor l. to wall

3/12-2. Reverse as we see The
Doctor peering over
wall; it seems very
high; he disappears

3/12-3. MC/S Sarah at
balustrade; Doctor
rejoins for 2-s;
the sounds of search
continue

SARAH (WORRIED): They're not
giving up ...

THE DOCTOR: I suppose they have to
justify their existence. Do you
fancy a little mountaineering?

SARAH: You mean the wall?

The Doctor nods and
disappears; hold
Sarah at balustrade

Episode 3 (Scenes 32-34) (cont'd)

O.B. Seq. 12 (cont'd)

3/12-4. _____
HL/S small stone
building; Doctor
enters l.; he goes
into tiny opening;
he is searching for
something
(do not see Queen
Victoria)

3/12-5. _____
Close on Sarah;
(buffer shot)

END O.B. Seq. 12

EPISODE 3 (Scene 35)

O.B. SEQ. 13 (page 63)

EXT. QUEEN VICTORIA AREA. DAY

3/13-1.

M/S Scorby enters
frame; pan him to M
4-s with 2 Guards/
Queen Victoria

SCORBY: Spread out, you idiots!

The Guards split and
race off; pan with
one to lose Scorby

3/13-2.

~~C/U Scorby feeling his
throat; it is still
painful~~

END O.B. SEQ. 13

EPISODE 3 (Scenes 36-37)

O.B. SEQ. 14 (pages 64-65)

EXT. TERRACE/HIGH WALL/STONE HOUSE
AREA. DAY

3/14-1. ~~M/S House; Doctor
peers out, checks for
safety; pan him l.
into L/S; he has a
long piece of stout rope~~

3/14-2. L/A MC/S Sarah crouched
(a.b.); Doctor joins
for 2-s and holds up
rope

~~THE DOCTOR: Tie this around your
waist.~~

She does so; Doctor
helps

*You be careful
about*
SARAH: What about Chase? He's as
twisted as his creepers. If he
catches you again ...

END O.B. SEQ. 14

2A 1A A1

38. INT. SPECIAL PROJECTS LAB. DAY.

14. 1A / (CHASE AND KEELER
C/S Chase/pod WATCHING THE POD)

15. 2A CHASE: (EXCITED) Remarkable ... it
C/U Keeler (reacts) almost grows before our eyes!

16. 1A / (KEELER REACTS)
C/U Chase ..

CHASE: Where's your enthusiasm,
Keeler? Don't you know you face
a moment of history!

RECORDING BREAK

Repo.

(Onto Scene 47, page 78)

EPISODE 3 (Scenes 39 and 40)

O.B. SEQ 15 (pages 67-69)

EXT. TERRACE/HIGH WALL/STONE HOUSE
AREA. DAY

3/15-1.

2-s Doctor/Sarah;
they finish tying rope;
pan them l. to wall;
Doctor checks below

THE DOCTOR: All clear ...

SARAH: Good luck, Doctor ...

DOCTOR: And you, Sarah. Straight
through the woods. The main
road's on the other side.

SShe swings her legs
over the side;
Doctor takes strain;
she disappears from
view

3/15-2.

L/A reverse L/S Sarah
comes down using her
feet against the wall;
the Doctor is out of
sight letting rope
down; tilt down with
her as she reaches the
ground; she unties and
looks upwards

3/15-3.

Her pov; Doctor
peering over wall;
he hauls up rope, gives
her cheery wave and
disappears

3/15-4.

Resume Sarah; she
takes deep breath
and moves off

Episode 3 (Scenes 39 and 40) (cont'd)

O.B. Seq. 15 (cont'd)

3/15-5.

L/S seeing the
promenade terrace;
Doctor coils rops,
puts it behind balustrade
out of sight and comes
off; pan him l. to r.
and he goes off towards
gate

(Still WET trousers
and shoes)

END O.B. SEQ. 15

EPISODE 3 (Scene 41)

O.B. SEQ. 16 (page 70)

EXT. SIMULATED WOODS AREA. DAY

3/16-1. ~~M/S Sarah moves thru the woods; she moves out r. to l.~~

3/16-2. M/S dense area of bushes; Sarah appears from r.; she hears a twig snap so she pauses and looks out r.; tension

3/16-3. Her pov; thick woods ahead, menacing; another twig snaps

3/16-4. C/U Sarah hardly daring to breathe; her eyes look r. to l.

3/16-5. Her pov; pan l. to r., trying to locate source of twig snaps

3/16-6. C/U Sarah looking l., suddenly Guard jumps up behind and clamps hand over her mouth

eye would out
GUARD (SOFTLY): ~~Make a sound~~ and you're a dead little girl. Understand?

Sarah nods; hand removed from her mouth

GUARD: So near and yet so far ...

Keeping a tight grip on her, he whistles

Episode 3 (Scene 41) (cont'd)

O.B. Seq. 16 (cont'd)

3/16-7. _____/
Their pov; another
grinning Guard breaks
cover from the thick
woods

3/16-8. _____/
C 2-s Sarah/Guard

GUARD (TO SARAH): You didn't think
you'd get away, did you?

END O.B. Seq. 16

EPISODE 3 (Scene 43)

O.B. SET. 17 (page 74)

EXT. SIDE OF HOUSE WITH COURTYARD.
DAY

3/17-1. L/S approach of Doctor
to House; dovecote
f/g r.

3/17-2. Reversed L/S; see
Doctor appear around
corner l., pan him to
door r.; he tries
door and enters

END O.B. SET. 17

4E 3G 1G Fish

44. INT. CORRIDOR OF HOUSE. D.Y.

76. 4E

~~L/S (through panelled
section) Doctor enters
r., comes f/w and exits
r.~~

(THE CORRIDOR
IS DARK AND
MEDIEVAL.

A SUIT OF
ARMOUR STANDS
AT ONE END.

THE DOCTOR
APPEARS
AT THE END
AND WALKS UP
THE CORRIDOR
TRYING TO
ESTABLISH
HIS WHEREABOUTS./

77. 3G

L/S (through door
trap) Doctor appears
l. and comes f/w

AGAIN, HE IS
GLAD OF A CHANCE
TO GET HIS BREATH
BACK.

HIS TROUSERS
AND SHOES ARE
STILL WET./

78. 1G (turn)

L/S corridor; pan
Doctor l. to steps;
he starts to climb

AT THE END
OF THE CORRIDOR
HE FINDS
A NARROW
STAIRCASE.

HE DECIDES
TO EXPLORE
AND DISAPPEARS
UP INTO
THE GLOOM)

RECORDING BREAK

(Onto Ep.5, Scene 21, page 30)

EPISODE 3 (Scene 45)

O.B. SEQ. 18 (page 76)

EXT. FRONT OF HOUSE BY GATE TO
"CANNON GARDEN". DAY

3/18-1. L/S Scorby comes out of
garden gate; pan him
l. to group shot with
Guards/Sarah coming
from Arches Area

GUARD: Found her in the woods.
She must have gone over the wall.

SCORBY: And the other one?

GUARD: No sign of him.

SCORBY (TO SARAH): Where's the
doctor?

(SARAH GLARES AT HIM. WILD
HORSES WOULD NOT DRAG IT OUT OF
HER)

Pan Scorby l. as he
frogmarches Sarah
towards main entrance
porch.

*OK, we'll let Mr. Chase ^{say} deal with
you. ~~going to be very~~
pleased with you.*

*(SCORBY TAKES
Cameo on.)*

keep looking

END O.B. SEQ. 18

5A 1B 2B A2 Fish

46. INT. TOP OF STAIRCASE. DAY.

40. 2B / (THE DOCTOR
M/S top of stairs; APPEARS
Doctor appears; pan OUT OF THE
him l. to exit GLOOM, HAVING
CLIMBED THE
STAIRCASE.
41. 1B / SOME DISTANCE
M/S door; bring him OFF HE SEES
l. to roof A DOOR. /
- HE OPENS IT
AND FINDS
HIMSELF ON
A SECTION
OF THE ROOF,
PART OF THE
ORIGINAL FABRIC
OF THE HOUSE.
42. 5A (look in) / HE LOOKS AROUND,
L/A window; Doctor THEN MOVES TO
looking in A SECTION OF
(+ shoot some spare) GLASS ROOF. /
- HE LOOKS DOWN
AND SEES)

RECORDING PAUSE

Readjust if required

(Onto Ep.4, Scene 1, page 1a)

2A 1A 5A A1 C2

47. INT. SPECIAL PROJECTS LAB. DAY

17. 1A /((CHASE OBSERVING THE POD)
MC/S Chase watching
pod

18. 2A KEELER: It's like waiting for a
bomb to explode ...

CM/S Keeler f/g r.,
door b/g l; as Sarah/
Scorby enter, let
Keeler exit l.;
hold Sarah/Scorby
as M 2-s

(AT THAT MOMENT THE
DOOR OPENS AND SCORBY
COMES IN WITH SARAH.

CHASE TURNS, REACTS)

CHASE: What's happened? I thought
you had them safely locked up?

19. 1A SCORBY: They got away. The
Doctor's still free, but he won't
get far.

M/S Chase; he rises;
crab him r. into
M 4-s

CHASE: Ah, so that's what all that
noise was about. Where is he?

20. 2A
C/U Sarah

(SARAH LOOKS AT THE
FACES AROUND HER)

21. 5A SARAH: I don't know and if I did I
wouldn't tell you.

L/A CM/S window,
Doctor peering through

CHASE: *What a very young lady*
~~How unco-operative~~ However,
I've just had an idea. You're going
to help with my experiment. Remove
her coat.

22. 1A
M 4-s; pan Sarah to
bench

(SCORBY TEARS THE
COAT OFF HER SHOULDERS)

SCORBY (UNEASILY): What are you
going to do?

(ON 1)

EP.3

(CHASE DRAGS SARAH OVER
TO THE BENCH CLOSE TO
THE POD)

CHASE: Miss Smith will be our
subject ... like so. Get some
clamps ...

(HE LAYS HER ARM OUT ON
THE BENCH. SCORBY
GRABS HER ARM FROM
BEHIND)

23. 2A KEELER (HORRIFIED): You can't! It's
CM/S Chase inhuman... !/

CHASE: I don't care! I must see
what happens when the Krynoid touches
human flesh!

(Onto Scene 48, page 80)

5A

48. EXT. ROOF OF L.B. D.Y.

24. 5A / (CLOSE ON
C/U Doctor, horrified THE DOCTOR
AS HE STARES
DOWN, HORRIFIED)

RECORDING PAUSE

2 to C/U (Shot 25)

(Onto Scene 49, page 81)

49. INT. SPECIAL PROJECTS LAB. DAY.

25. 2A / (CLOSE ON
C/U Sarah SARAH, HER
EYES WIDENING
26. 1A / IN TERROR /
C/U pod throbbing
CLOSE ON POD
STARTING TO
THROB)

RECORDING BREAK

Set up for the "Big Drop" sequence

(Onto Ep.4, Scene 1, page 2)

80. TK Seq. 3 (35 mm) (dur. 50")
Closing titles

GRAMS: Music

S/I T/J SLIDE (B2) /

Dr. Who
TOM BAKER

S/I T/J SLIDE (A3) /

Sarah Jane Smith
ELISABETH SLADEN

S/I T/J SLIDE (B3) /

Harrison Chase
TONY BECKLEY

S/I T/J SLIDE (A4) /

Scorby
JOHN CHALLIS

S/I T/J SLIDE (B4) /

Arnold Keeler
MARK JONES

S/I T/J SLIDE (A5) /

Richard Dunbar
KENNETH GILBERT

S/I T/J SLIDE (B5) /

Sir Colin Thackeray
MICHAEL BARRINGTON

S/I T/J SLIDE (A6) /

Amelia Ducat
SYLVIA COLERIDGE

S/I T/J SLIDE (B6) /

Guard Leader
DAVID MASTERMAN
Doctor Chester
IAN FAIRBAIRN

S/I T/J SLIDE (A7) /

Hargreaves
SEYMOUR GREEN
Chauffeur
ALAN CHUNTZ

S/I T/J SLIDE (B7) /

Fight arranger
TERRY WALSH

S/I T/J SLIDE (A8) /

Written by
ROBERT BANKS STEWART

(cont'd)

(ON TK)

EP.3

Closing titles (cont'd)

S/I T/J SLIDE (B8) /

Production Assistant
GRAEME HARPER
Production Unit Manager
JANET RADENKOVIC

S/I T/J SLIDE (A9) /

Title Music by
RON GRINER AND BBC
RADIOPHONIC WORKSHOP
Title sequence by
BERNARD LODGE

S/I T/J SLIDE (B9) /

Incidental Music by
GEOFFREY BURGON
Special Sound
DICK MILLS

S/I T/J SLIDE (A10) /

Costume Designer
BARBARA LANE
Make-up
ANN BRIGGS

S/I T/J SLIDE (B10) /

Visual Effects Designer
RICHARD CONWAY

S/I T/J SLIDE (A11) /

Studio Lighting
JOHN DIXON
Studio Sound
JOHN HOLMES

S/I T/J SLIDE (B11) /

O.B. Lighting
CLIVE POTTER
O.B. Sound
VIC GODRICH

S/I T/J SLIDE (A12) /

Script Editor
ROBERT HOLMES

S/I T/J SLIDE (B12) /

Designer
ROGER MURRAY-LEACH

S/I T/J SLIDE (A13) /

Producer
PHILIP HINCHCLIFFE

S/I T/J SLIDE (B13) /

Directed by
DOUGLAS CAMFIELD
BBC tv Colour

(Onto Ep.4 Titles)